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ABSTRACT

This story and coloring book is one in a series of Puerto Rican folktale books and is designed for use in a bilingual/bicultural education setting. This volume is geared to those students in the intermediate stages of learning English. The illustrated story is followed by a teacher's guide, consisting of information on the series, background on Puerto Rican folktales, teaching ideas, a vocabulary list, and testing procedures. (AM)

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Juan Bobo and the Pot

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. . .A Story Book/Coloring Book
for children who are above the
beginning stages of learning English.

ADAPTED BY: NYDIA FLORES

Edited By: Don Knapp

A Title I ESEA Project
Lancaster-Lebanon Intermediate Unit 13
Pennsylvania Department of Education
Serving Migrant Programs

This is one in a series of Puerto Rican Folktale Story Books for Bilingual/Bicultural children.

Book No. 2 — English Edition is designed for children who are above the beginning stages of learning English.

Book No. 2 — Spanish Edition will be available soon.

Consultant: James Murphy

Illustrations by: Luis Flores

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This woman lives with her son. Her son is dumb.
People call him Juan Bobo or Simple John.

His Mamma wants to make rice and chicken.
She doesn't have a big pot for the food.

Mamma says, "Juan, go to Grandma's house.
Get a big pot."

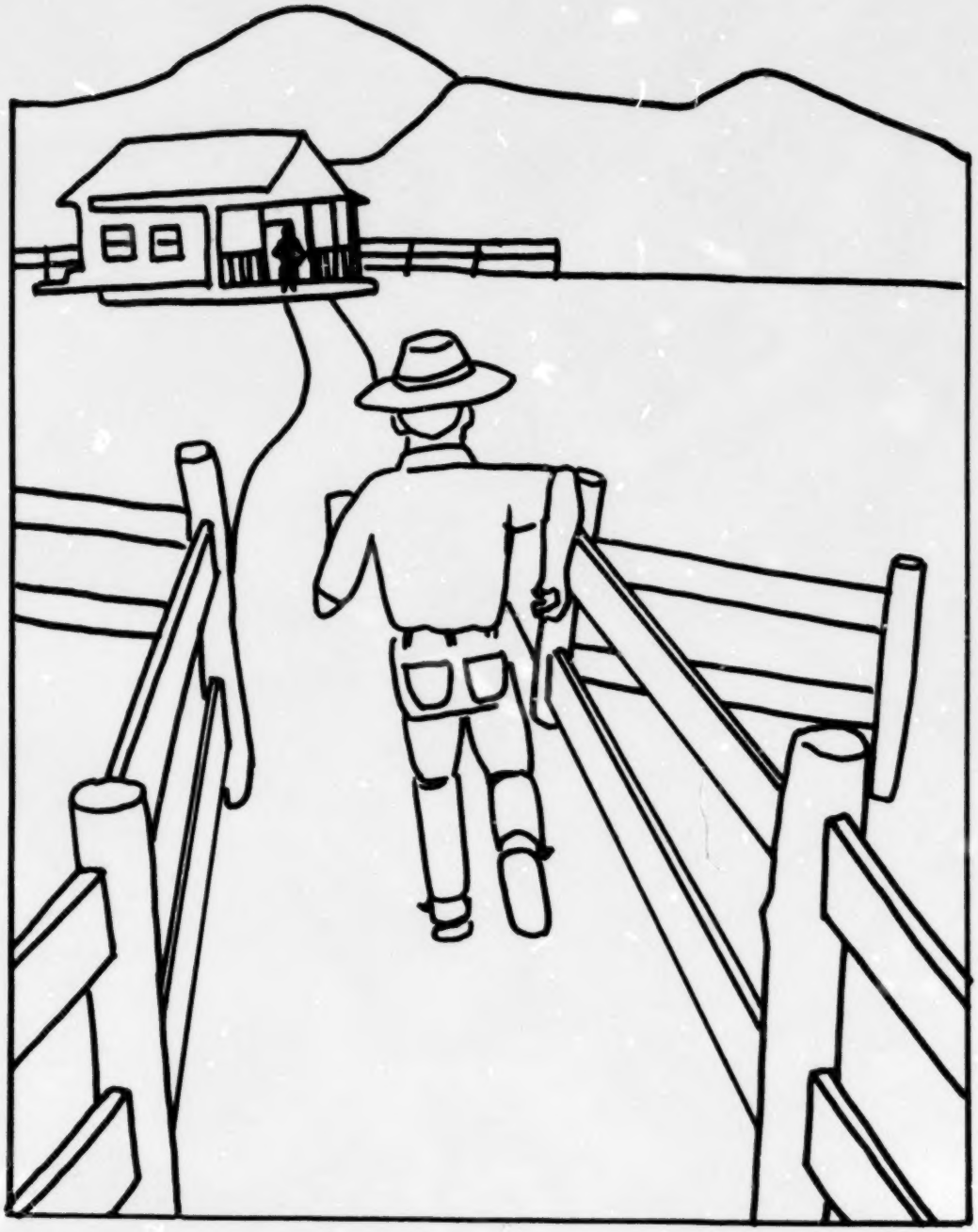
Juan Bobo sees his Grandma. He says, "Mamma wants a big pot. She is making rice and chicken."

His Grandma goes to the kitchen.
She gets a big pot. It is old. It has three legs.

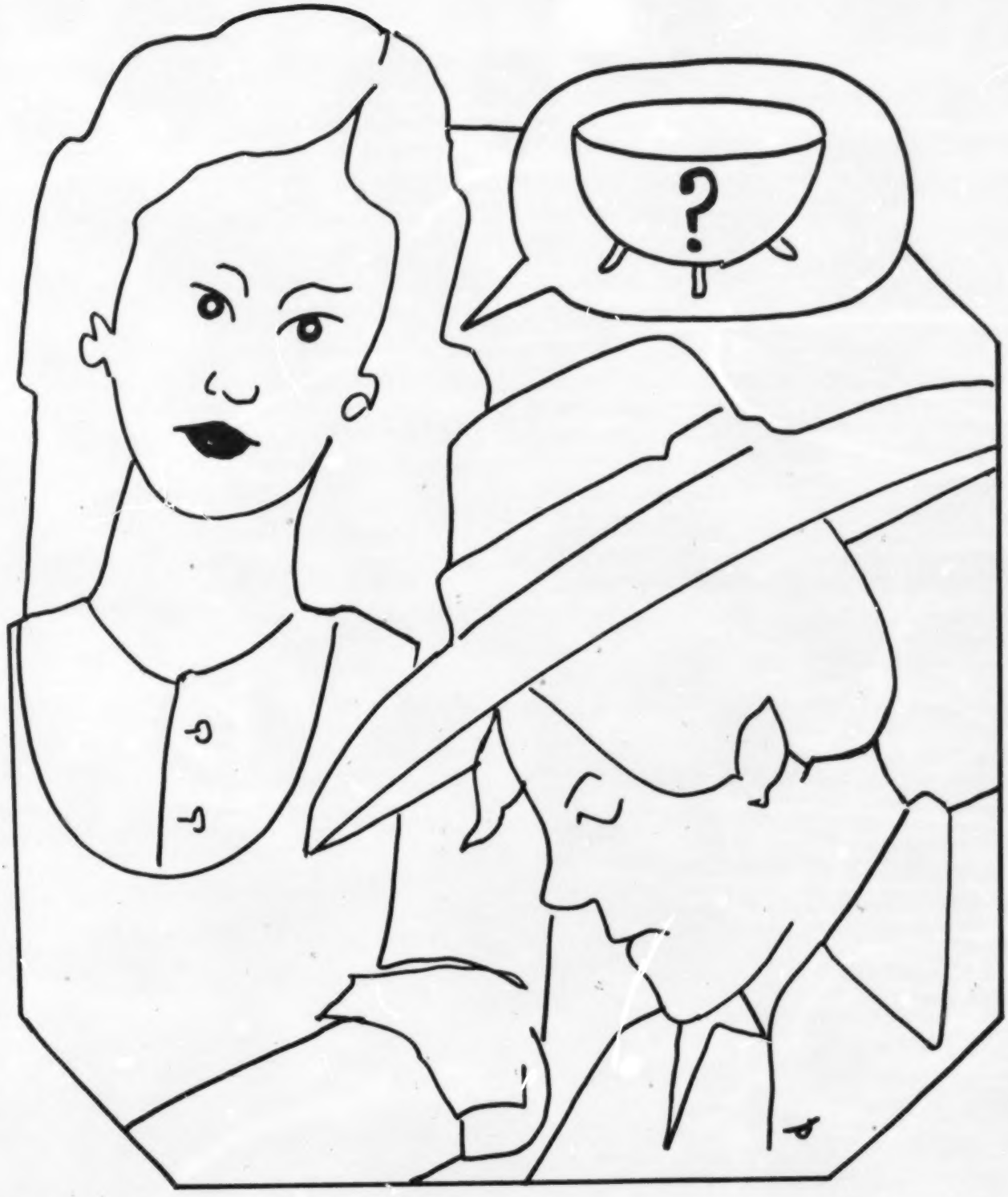
He puts it on his back. He is carrying and carrying the pot. He is going home.

He is tired. The pot is heavy. He puts it down.
He looks at it. He looks and looks. M,mmmmm!

Juan says, "Aha! What are you doing? You are lazy. You have three legs. You can walk with three legs. You can walk fast. I have two legs. I can walk. You walk."

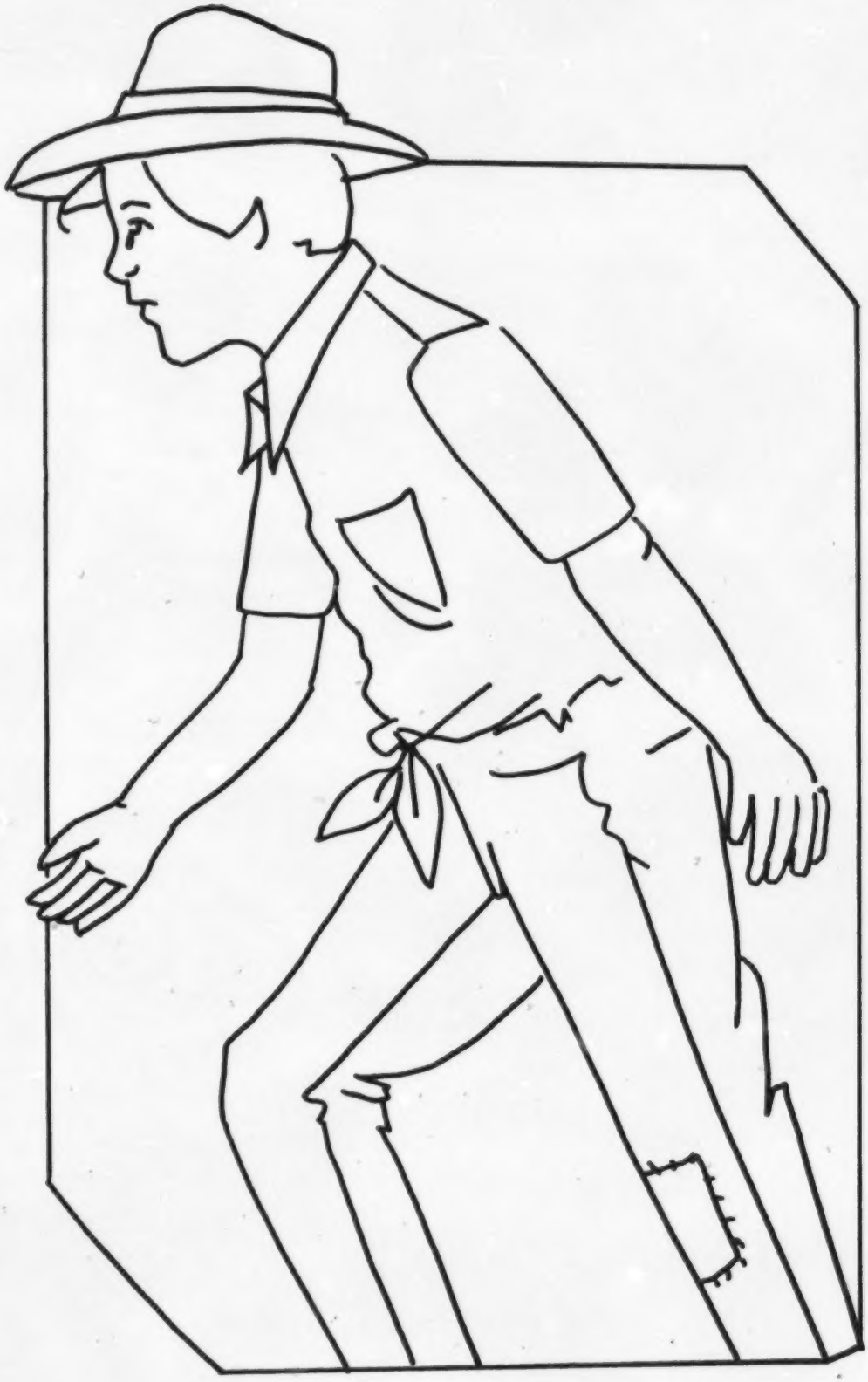


Juan Bobo runs and runs to his house. His Mamma looks at him. She is in front of the door. She sees Juan Bobo. She doesn't see the pot.



Mamma is mad. She asks Juan, "Where is the pot?
Juan says, "The pot has three legs. It can walk.
I put it down. It is walking. Is it here, Mamma?"

Mamma hits Juan. She hits him. She hits him.
She says, "Go! Go! Get the pot!"



Juan walks back to get the pot.

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TEAR OFF

Juan Bobo and the Pot

This woman lives with her son. Her son is dumb. People call him Juan Bobo or Simple John. His Mamma wants to make rice and chicken. She doesn't have a big pot for the food. Mamma says, "Juan, go to Grandma's house. Get a big pot." Juan Bobo sees his Grandma. He says, "Mamma wants a big pot. She is making rice and chicken." His Grandma goes to the kitchen. She gets a big pot. It is old. It has three legs. He puts it on his back. He is carrying and carrying the pot. He is going home. He is tired. The pot is heavy. He puts it down. He looks at it. He looks and looks. M,mmmmm! Juan says, "Aha! What are you doing? You are lazy. You have three legs. You can walk with three legs. You can walk fast. I have two legs. I can walk. You walk." Juan Bobo runs and runs to his house. His Mamma looks at him. She is in front of the door. She sees Juan Bobo. She doesn't see the pot. Mamma is mad. She asks Juan, "Where is the pot?" Juan says, "The pot has three legs. It can walk. I put it down. It is walking. Is it here, Mamma?" Mamma hits Juan. She hits him. She hits him. She says, "Go! Go! Get the pot!" Juan walks back to get the pot.

Teacher's Guide

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INTRODUCTION

This small coloring book tells a story which is appropriate for children who are above the beginning stages of learning English. The story is an adaption of an old Puerto Rican folktale which has been rewritten into very simple English. But while there are many other story/coloring books available which use simplified English, we feel that this one is different than most. It is specifically designed to teach English to children who speak another language. In other words, it is an ESL (English as a Second Language) story/coloring book.

In making this an ESL story book we had to do two very important things. First, the vocabulary had to be very carefully controlled. This story does not require that your student know many words: in fact, it uses a total of about eighty-three. Just as importantly, these vocabulary words are all among the most commonly spoken words in our language. (See the list on page 24.) In addition, these words are repeated over and over throughout the story so that when a student encounters a new word he'll have a chance to see it again many times. This makes learning new words much easier.

Secondly, the grammar also had to be carefully controlled. A controlled grammar means that the story may use only certain sentence constructions and verb tenses. All other tenses and constructions are not allowed. For example, this story uses only the present simple tense (I eat, you eat, she eats), command forms (Go home!) and the present continuous form (He is walking). Other structures such as the past tense (I ate) are not allowed here. (So much for controlled reading.) You can find more information in a guide on Controlled Reading published by Longman Group, Ltd., of London: *A Handbook to Longman Structural Readers.*

As you look through this booklet it's important to remember this is only one of three booklets. There are two others which tell the same story but at different levels of control. Perhaps one of the others might be even better for your students.

Story Book Number 1 is geared to children who are just beginning to learn English. The students using Book 1 only have to master present simple tense (He looks). The vocabulary in Book 1, though basically the same as this book, has fewer words than in Book 2. (See list on page 24 of Story Book Number 1.) Be sure to consider Number 1 if you suspect that Number 2 may be too difficult.

Story Book Number 3 is for those ESL students who are older but have a low reading level. It has the same vocabulary and sentences as Number 2, but it is not a coloring book. The physical layout of the text and pictures makes it look much more mature. This book was developed this way so that your older students would not be embarrassed by having to use a "kid" book.

In summary, you have three booklets:

Number 1 — A Story Book/Coloring Book for children who are just beginning to learn English.

Number 2 — A Story Book/Coloring Book for children who are above the beginning stages of learning English.

Number 3 — A Story Book for Adolescents who are high interest, low level readers.

One last thing should be mentioned here. This teacher's guide is meant to aid you, not to give you a lesson plan. Omit anything that seems irrelevant. The story is the main thing and it is carefully controlled so that the students can get the most out of it. Have fun!

SOMETHING ABOUT PUERTO RICAN FOLKTALES[1]

Puerto Rico has many cultural influences. The Taino and Carib Indians were the aborigines living there at the time when the Spaniards settled. Following the Spanish Conquistadores were the Africans imported as slaves by these Spaniards. As a result, folktales have Indian, Spanish and African influences.

Ricardo Alegria, a well known Puerto Rican author and Director of the Instituto Cultural de Puerto Rico, says that some of these stories originated in the Near East and were brought to Spain by the Arabs who invaded and lived in Spain for many centuries. Others originated in West Africa.

After so many retellings, they have been adapted to the geography and cultural environment of Puerto Rico.

As presented here, the stories have been re-adapted for children with the purpose of giving them easy ESL reading material.

BAG OF TRICKS

If you are looking for ideas on how to use this story book, try using some of these:

1. Identifying Actions

   You can begin this activity by having a group of flash cards. Have action pictures (stick figure drawings) such as hitting, walking, running, etc. Tell your students to identify the action they see on the picture flash card. This is a simple oral or written activity. It is a simple way of introducing the vocabulary in the story. In fact, it may be a very good idea to first introduce the vocabulary words in this way before actually doing the story. It is essential to know most of the words if the students are to read and enjoy a story.

[1] From the forward to *The Three Wishes: A Collection of Puerto Rican Folktales,* Ricardo Alegria, New York: Harcourt, Brace and World, Inc., 1969.

2. Read and Look Up

This is an old technique but it is still an excellent one.

1. Read each sentence of the story aloud and have the students immediately repeat it. Go through the story this way.

2. Go back to the beginning. Starting at the first sentence say "Read!". The students should read the sentence silently to themselves; pause while they do this. Then say "Speak!". The students should look directly at you (not at the book) and say the sentence aloud.

This technique of having students reading a sentence silently to themselves first and then saying it aloud has proven successful in breaking habits of reading word by word instead of by thought groups. It also improves their pronunciation and intonation. (Putting it simply, it sounds more like regular spoken speech.)

3. Role Playing

Have your students act out the story. Select students who will act as the main characters of the story. Some can memorize lines, others can merely speak "in their own words". If they enjoy a little more sophistication, have the students dress as the characters appear in the story. If you find some students shy away from acting before an audience, use masks. By using masks that resemble the characters, your students will better understand who is talking and who is doing the acting. Masks also can serve as a cover for those who feel embarrassed while being in front of a group.

If you have students who don't speak English, you may permit silent acting or mime. As your students mime, you can check their comprehension skills. For example, when you say, "Juan Bobo is very tired", the students should wipe their brows in mock fatigue. When you say, "He puts the pot down", the students should pretend to put a heavy pot on the floor, and so on. The important point is that when you read something aloud they can show they understand by pretending to do the action. Be sure to look at the gestures on page 23 of this booklet if you decide to try using mime.

4. Directions

Have your students work on commands. "Come here! Go! Go to Grandma's house!". Go through the story and point out the "commands" or words that give directions. Say the commands and have your students perform the action. Perhaps you can have various students also give commands. This will train your students and develop their speaking skills. A simple game activity related to giving directions is "Simon Says". (For language comprehension practice, the leader should not make the gestures but rely on the words of the commands.)

5. Sequencing

Have your students retell some of the incidents of the story in the order in which they occurred in the story. This activity can be done orally or written as a writing activity. If you want to do this as a reading exercise make cards with key sentences on them. Then have the students arrange the cards into the proper order to tell the story. If you want to do this in oral form only, make sketches or trace the pictures in this booklet and have the students arrange the pictures into the proper order. They should tell the story as they go along.

6. Matching Picture Cards

Again using the picture cards you made in number 1, you may ask your more advanced students to reread the story silently and circle the words that appear in both the story and the cards. This is a simple reinforcement exercise; it will prepare students for the forthcoming stories since many of the vocabulary words in this story will appear in future stories.

7. Deleting Letters

If you still want to emphasize spelling or vocabulary recognition, make a list of words and delete one or two letters from each word. The objective in this activity is just to develop spelling skills. Divide your list: In the first 5 words, delete only vowels; in the next group of 5 words, delete common endings such as ing, etc. Your student may improve his spelling if he notices that the sound ing is spelled i-n-g. This applies to other troublesome words.

8. Drill 3rd Person Singular -s Ending Verbs

Many Spanish Speaking students will tend to omit the final -s of some words. One of the causes of this is that many of the consonant clusters such as ts, ns, ks, etc. do not exist in Spanish; therefore, they cause pronunciation difficulties. Often the Spanish speaker will say "he walk" instead of "he walks", "he run" instead of "he runs". There is also another problem. The -s ending in these verbs can be pronounced three different ways: as a /z/ sound (runs, gives), as an /s/ sound (hits, works) and an /ez/ sound (washes, kisses). To help students say the right sound for this -s ending, please look at the Vocabulary List on page 24. Drill verbs together which have the same sounds for the -s ending before mixing up the three sounds.

9. Captions

After your students have read the story, you may find it interesting to have them fill in captions. Retrace the drawings and instead of writing the words at the bottom of the page, have them fill in the empty bubble or caption. You may have them complete the captions with the story as they remember it or they may fill the captions freely with whatever words they prefer.

10. **Magazine Cut-Out Activity**

Ask your students to cut out pictures from magazines and paste them on construction paper. Tell them to recreate the story with these new pictures. This activity is good for comprehension and oral practice as students retell the story when they show their pictures.

11. **Body Language**

Using the List of Gestures on page 23, retell the story by incorporating body language. Have the students practice the gestures by retelling each other a portion of the story with gestures.

12. **Color Activity**

Have the students use the booklet as a coloring book but control the assignments. If you want to review vocabulary, ask them to "Color the pot". "Color the hat." If you want to review colors, ask them to "Color the pot — make it black. Color the hat — make it yellow".

13. **Changing Sentences to the Past Tense**

For your more advanced students, you may tell them to rewrite the story and change every verb to the past tense form. This is a controlled exercise. By doing this your students must be aware of time expressions such as: now, at this moment, etc., which also have to be changed to a past expression.

14. **Sentence Dictation**

If your advanced students enjoy writing, you may dictate sentences from the story and have them correct the sentences themselves by comparing their sentences directly with the ones in the story. You may also have students dictating to each other.

15. **Change the Ending**

If your advanced students enjoy inventing and recreating ideas, have them change the end of the story — orally or in writing. They may enjoy explaining their funny or sad endings to their classmates.

16. **Testing Booklet/Survival Activity**

Those students who are not capable of using the test booklet properly as a test, may use the booklet as an exercise booklet for spelling and/or reading. Have the student copy directly from the story book and fill in the words in the testing booklet.

17. Story Progression

After the story has been thoroughly read and activities have been carried out by the students, you may want to challenge them by letting them read the next level.

BODY LANGUAGE[2]

The following gestures may be incorporated in the "story telling" portion of a lesson. Please note that these gestures are particular to Latin Americans but they may vary from country to country. The common gestures are the following:

	GESTURE
1. dumb/stupid	Tapping the side of forehead with the tip of your fingers or with the bottom portion of the palm of your hand.
2. lots of (rice and chicken)	Touching the tip of your fingers with the thumb and combining all tips by moving the tips back and forth or opening and closing your hand. Use both hands.
3. big (pot)	Spreading out arms wide like a letter C. Hands should be opened.
4. 1, 2, 3 (legs)	Make a closed fist. Begin by pointing to pinky finger with index finger of other hand bringing pinky to a straight position. Continue by using index finger and lifting the ring finger and proceed to do the same with the middle finger.
5. tired	Use index finger. Clean your brow with a fast motion and snap or release the hand quickly.
6. thinking (Mmmm. . .)	Scratch one side of head repeatedly.
7. mad (frowning)	Use an angry frown or point the index finger forward, shaking it up and down.
8. Go! Go!	Use hand and wave in an outward fashion. Move wrist as if shaking something off the hand, back of the hand facing out.

[2]From an unpublished article by Dr. Judith Nine-Curt, "Non-Verbal Communication in Puerto Rico".

VOCABULARY LIST

Here is a list of the verbs used in this story. They are listed in categories by the sound of the -s ending. Before mixing verbs from the different categories, try to drill them from the same category together. (The other verbs that are not present, appear in the story in their base form.)

In this category the -s ending has an /s/ sound:

asks	looks
gets	puts
hits	wants

In this category the -s ending has a /z/ sound:

does	lives
goes	runs
has	says
is	sees

The following is an alphabetical list of the words used in this story:

a	get	it	says
aha	gets	Juan Bobo	see
and	go	kitchen	sees
are	goes	lazy	she
asks	going	legs	Simple
at	Grandma	lives	son
back	Grandma's	looks	the
big	has	M,mmmmm	this
call	have	mad	three
can	he	make	tired
carrying	heavy	making	to
chicken	her	Mamma	two
doesn't	here	of	walk
doing	him	old	walking
door	his	on	wants
down	hits	people	what
dumb	home	pot	where
fast	house	put	with
food	I	puts	woman
for	in	rice	you
front	is	runs	

TESTING PROCEDURES

Something About the Cloze Procedure

The Cloze procedure, which simply involves deleting every nth word (5th, 6th, 7th, 8th, etc.) from a sample of written text, was originally designed as a measure of readability. Since then, it has come to be recognized as a useful tool in assessing comprehension of written material. Scores derived from a Cloze procedure are also recognized as providing a good index to general language proficiency.

A Pretest and a Posttest, employing the Cloze procedure, accompany these story books. These pretests and posttests will help you find out whether your students have improved their reading proficiency by having worked with these materials. The tests appear in separate booklets.

Pretesting will also help you diagnose some of the language problems that your students might have. For example, the following displays errors that may turn up:

A Woman lives with her son. He is dumb. People call him Juan Bobo or Simple John. One day his Mamma wants to make rice and *them*. She doesn't have a big pot for the food. *We* asks Juan to go to Grandma's house to get *four* pot.

In the first instance (*"them"*), you could determine that the student has a problem with coordinate conjunctions, for although a noun (CHICKEN, for example) or a verb (LEAVE, for example) might fit in that context, an objective pronoun (THEM, in this instance) won't. Agreement between subject and verb can be diagnosed as a problem in the second instance (*"We"*), and similarly a problem with definite and/or indefinite articles can be ascertained from the third *"four"*.

Administering and Scoring the Tests

1. There is no time limit for this test. Your students should not be pressured. If you determine that your student cannot respond to the instrument, simply discontinue the testing procedure.

2. Tell your students to read the complete story first, blanks and all. Encourage them to "make up words" that fit in the blanks as they are reading silently. Then have them go back to the beginning and start filling in the blanks.

3. There is no one "proper word" or "correct word" that fits in each blank. Several alternatives may be perfectly satisfactory. The important thing to remember is that for each blank there is room for only one word. Two words cannot be accepted for one blank space.

4. Let the atmosphere be very informal.

5. To score the test, accept any word which fits the blank within the total context of the story. You be the judge.

6. Posttest immediately after you've finished the materials, and then a week or ten days later to give yourself some idea of how well the student is progressing over time. You'll need to make a copy of the original posttest for additional administration since we've only provided one with this packet.

Some Instructions for the Students Taking the Tests

You may give the instructions in either English or Spanish:

1. READ THE STORY. DO NOT WRITE. TRY TO MAKE UP WORDS TO FIT THE BLANKS AS YOU'RE READING.

2. WHEN YOU FINISH READING, GO BACK AND FILL IN THE BLANKS WITH WORDS THAT YOU THINK BELONG THERE.

3. WRITE ONLY ONE WORD IN EACH BLANK SPACE. DO NOT WRITE TWO OR THREE WORDS. (To the teacher: REPEAT this instruction several times. Make certain that your students understand it.)

4. DO NOT RUSH. TAKE YOUR TIME.

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1. LEA EL CUENTO. NO ESCRIBAS. TRATA DE INVENTAR PALABRAS QUE SE PUEDEN USAR EN LOS BLANCOS MIENTRAS LEAS.

2. CUANDO TERMINES DE LEER, REGRESA AL PRINCIPIO Y COMIENZA A LLENAR LOS BLANCOS CON LAS PALABRAS QUE TU PIENSAS QUE PERTENECEN ALLI.

3. ESCRIBA SOLAMENTE UNA PALABRA EN CADA BLANCO. NO ESCRIBAS DOS O TRES EN UN BLANCO. (Repeat this instruction several times. Make certain that your students understand it.)

4. NO HAY PRISA. TOME SU TIEMPO.